too often ill, and then at times envy sat by his bed, and hypocrisy paid her visit as well. He always had an air of being scarred and crippled, and he lacked simple, stalwart manliness more completely than any of the so-called " classical writers/'

119.

SCENT OF WORDS.—Every word has its scent; there is a harmony and discord of scents, and so too of words.

120.

THE FAR-FETCHED STYLE.—The natural style is an offence to the lover of the far-fetched style.

121.

A Vow.—I will never again read an author of whom one can suspect that he *wanted* to make a book, but only those writers whose thoughts unexpectedly became a book.

122.

THE ARTISTIC CONVENTION.—Three-fourths of Homer is convention, and the same is the case with all the Greek artists, who had no reason for falling into the modern craze for originality. They had no fear of convention, for after all convention was a link between them and their public. Conventions are the artistic means *acquired for* the understanding of the hearer; the common speech, learnt with much toil, whereby the artist can really communicate his ideas. All the more when.he wishes, like